

Songs of a Little Child's Day

By Emilie Poulsson
And Eleanor Smith



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THE FIRST BOUQUET

(See page 41)

**SONGS
OF
A LITTLE CHILD'S DAY**

WORDS BY
EMILIE POULSSON

MUSIC BY
ELEANOR SMITH



WITH FIFTEEN FULL-PAGE ILLUSTRATIONS BY RUTH E. NEWTON

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PREFACE

In preparing the verses for this book of songs, the author has kept particularly in mind children rather younger than those for whom most song books are prepared, although some songs are included which are beyond the nursery child except as he would join with older children in singing them; and a few are supplied which are intended for his mother to sing to him.

The verses are concerned with many subjects, for the little child's interest and imagination are ready to range earth-wide and heaven-high. In the main the subjects are those which might present themselves to him in the course of his long happy day,— home love and care, budding childish ideals, weather mysteries, play indoors and out with plants and animals and with child companions.

Many facts and activities which wear a prosaic aspect to our vision (dulled as it is by familiarity) show themselves to the little child as the marvels that they really are. "In this the same sun that shines over Carbrook?" asked a four-year-old, when away from his native village. "Sometimes the big waves come softly and say 'Hush!' to the little waves," remarked a child who spent his summers by the sea.

"I saw the different things you did,
But always you yourself you hid,"

said the child-hearted man Stevenson, as many an ordinary child has said and will say as long as the wind blows. Bird and beast, garden flower and shell from the sea, all are wonders that thrill the little child who is just discovering them as if they were newly created for him. He should not only see them, play with them, and learn about them, but should also sing of them. The song fixes them in his thought and expresses the feelings for which he, unaided, would have no fitting expression.

Specific account has not been taken of the city environment; for even in the city the child comes in contact with the great universal facts and things, and with elements or examples by which he can reach out toward those far removed. He has family and home; the wind blows through city streets; the sun shines, and rain and snow fall. The park interprets the country; city lights, the lighthouse; doves and sparrows, the feathered kingdom. Horses, dogs, and the ubiquitous pussy-cat bring other four-footed creatures more or less into cognizance. All these known things are to the child's constructive imagination like clay figures with which it busies itself, stretching out here and pinching in there, as it were, and adding this and that characteristic (learned from picture or story) to create the new and unknown thing. What though the resultant mental

image is but a roughly shaped figure? It is all ready for corrections and finishing touches, and these will be the more quickly made because the mind is alertly eager to compare its own creation with reality and to modify it accordingly.

What the character of the words, the language of a young child's song should be, is quite clear in the minds of many persons who try to initiate little children into the joyous world of song. The comparatively small supply of exactly such songs as are desired is owing to the difficulties encountered by the verse writers in keeping within the restrictions imposed by the capacity of the young child and at the same time making the song a *song*, with some degree of spontaneity and grace. Familiar words and a direct mode of expression must predominate if the thought is to be intelligible to the child singer. Yet the language must be somewhat above childish vernacular or baldly prosaic statement, and may well include some unfamiliar words; for the child needs to extend his vocabulary and otherwise improve his language. The song-rhyme or poem which he learns by heart and repeats often is one of the surest and pleasantest means to this end.

The games included under "Playtime" are not distinctively kindergarten games but are nevertheless of a useful kind for the kindergarten as well as for the home. Such simple movement plays and dances may, when rightly played, exert developing power over more than the physical nature and the rhythmic sense to which they so obviously minister. The strengthening and control of will goes on with the strengthening and control of the muscles; the idea of subjection to law is prepared for by keeping the rules of the game; awaiting one's turn cultivates patience and altruism; and adjusting the individual's haphazard motions to the regulated rhythmic motion of a partner or the whole company impresses the spirit with the pleasurableness of harmonious action.

The music for child songs, like the verses, has its Scylla and Charybdis,—the child's small powers and the requirements of musical art. The writer of the words in Songs of a Little Child's Day gratefully acknowledges the debt her words will owe to the music which goes forth with them, their loyal companion,—a companion that is in close sympathy with their every mood, heightening the joy, deepening the thoughtfulness and adding grace. It will help, as only child music of high quality can, to carry the meaning of the songs into the little singer's heart, and will enable him to re-express that meaning freely in childlike tuneful melodies.

EMILIE POULSSON

HOPKINTON, MASSACHUSETTS

PREFACE

SONGS for little children, to serve their purpose fittingly, should express the simplicity of childhood, should embody its moods and reveal its charm. And while simplicity is perhaps the first quality which urges its claims upon teacher and composer, variety and beauty of form are not less important. The simple may not be the commonplace, the monotonous, the vapid. The tiniest melody must have some measure of grace and beauty if it be reckoned worthy to train the musical sense and develop the taste of young children.

The song most feasible for the youngest singer is first of all short and compact in form. Not only must the stanza be simple in form but lines must not be long. The long stanza makes for elaborateness or for monotony, while the long line presupposes ability to execute long musical phrases properly. Since complete breath control is difficult of achievement for the mature singer, we should not expect it of the very young.

Many kinds of easy tonal combinations and much rhythmic variety should appear in a collection of songs for young children. The monotony which stands in many minds for simplicity is in fact the very destruction of simplicity. A somewhat difficult tune which has charm and individuality will often be more easily learned and remembered than a less difficult tune which is commonplace and without distinction. Variety is as important to the practical phases of music material as to its beauty.

Melodies for little children should keep within somewhat narrow limits, seldom moving beyond the eight tones of the major scale. That the high pitch of the child-voice should be taken into account in writing these melodies is a matter of almost universal agreement though not of universal practice.

Difficult intervals should be avoided and only the most natural chromatics should be used.

The only admissible modulation is that to the key of the dominant (the fifth above the key note).

Complicated rhythmic figures as well as changes in time are not advisable.

Though great rhythmic variety should be found in collections of songs for the very young, a large proportion of strongly accented tunes will be appropriate to the stage of development which the little child has reached. If the proportion of such tunes is too large, however, over-stimulation results and becomes apparent in nervousness and jerkiness of movement, in fatigue and irritability.

PREFACE

To say that melodies to be successfully sung by little children should be most simple does not mean that piano accompaniments need be equally simple. The easy tune is not less easy if the harmonies accompanying it are interesting and characteristic. For while a very difficult and elaborate accompaniment is as inappropriate as it is unpractical, meagreness of harmony is neither necessary nor attractive. In no way is the ear better schooled or the taste more effectively ministered to than by singing to a well-constructed accompaniment.

Children should not sing to accompaniments, however, until after they have thoroughly mastered the melody. Especially is this true of the independent accompaniment; viz, the accompaniment which does not include the full melody. Very few independent accompaniments should be made use of, and exceptional songs showing such accompaniments should be most carefully taught. The premature addition of an independent accompaniment will often make the learning of the melody impossible.

Needless to say, all rules given here for the structure of children's songs, may be faithfully regarded and the product may still be commonplace and uninteresting. The very fact of the apparent simplicity of the task tempts the unskilled and the uninspired to the composition of children's songs. Considering, however, the narrow confines to which the composer must submit himself, there is probably no task more exacting than the composition of songs for little children, if these are to possess some measure of distinctive charm. To this result a wide knowledge of music in general must contribute, as well as experience and thorough technical training. Above all, a great affection and sympathy for children and a thorough understanding of their musical needs and limitations must dominate the work of the artist.

The composer of "Songs for a Little Child's Day" has gathered much inspiration from Miss Poulsson's verse, which is not only child-like, simple, varied in subject and form, entirely lacking in self-consciousness, but is noteworthy for the excellence of its rhythm. This rare quality has greatly lightened the labor of the composer.

As an expression of the experience of its authors and their years of study of little children, and the ideals resultant from this study, it is hoped that this book will prove helpful to kindergartners, teachers and mothers. This will surely be the case if the songs appeal to the small singers for whom they have been created. Made with joy, may they bring joy.

ELEANOR SMITH

CHICAGO, ILLINOIS

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GOOD CHILDREN JINGLES



BRAVE

3

Emilie Pouisson
Allegro moderato.

Eleanor Smith.

The musical score consists of two staves of music. The top staff is for voice and piano, and the bottom staff is for piano only. The key signature is G major (one sharp), and the time signature is common time (indicated by '4'). The vocal part begins with 'Hur - rah for Bob - by Bum - ble! He nev - er minds a tum - ble,' followed by 'But up he jumps And rubs his bumps And does - n't ev - en grum - ble!' The piano part provides harmonic support with chords and rhythmic patterns. Various performance instructions are included: 'Allegro moderato.' at the beginning, 'poco rit.' and 'a tempo.' in the middle section, and 'f' (forte) in the final section. The vocal line ends with a repeat sign and a double bar line.

Hur - rah for Bob - by Bum - ble! He nev - er minds a

tum - ble, But up he jumps And rubs his bumps And does - n't ev - en

grum - ble!

CAREFUL

Emilie Poulsson.
Allegretto grazioso.

Eleanor Smith.

1. Oh! lit - tie Miss Care - ful when - ev - er she wish - es May
 2. Her best doll - y, too, an - y time she may take it, For
 3. In - deed this dear child is so care - ful that may - be Her

The musical score consists of three staves. The top staff is in G major (indicated by a C-clef) and 6/8 time. It contains three lines of lyrics. The middle staff is also in G major and 6/8 time, providing harmonic support. The bottom staff is in C major (indicated by a C-clef) and 6/8 time, showing a continuous bass line. The vocal line starts with eighth-note pairs and moves to sixteenth-note pairs in the second line of lyrics.

play with her ve - ry best tea - par - ty dish - es.
 lit - tie Miss Care - ful we know will not break it.
 moth - er will soon let her hold the new ba - by.

This section continues the musical style from the first system. The top staff shows a melodic line with eighth-note pairs. The middle staff provides harmonic support. The bottom staff shows a bass line with eighth-note pairs. The lyrics describe a mother's care for her child, mentioning a new baby and a party.

The musical score concludes with a final section. The top staff has a single measure of rests followed by two measures of silence indicated by asterisks. The middle staff shows a melodic line with eighth-note pairs. The bottom staff shows a bass line with eighth-note pairs. Dynamics are indicated: 'mf' (mezzo-forte) above the middle staff and 'p' (piano) above the bottom staff.



LITTLE MISS CAREFUL

Ruth E. Newton 1910

PROMPT

Emilie Poulsson

With spirit mf

Eleanor Smith

Ding, dong, bell!
Nim - ble lit - tle Nell. . . . She

jumps out of bed the ve - ry first thing, As soon as she hears the

ris - ing - bell ring. Ding, dong, bell, Nim - ble lit - tle Nell.

NOTE: It is suggested that the accompaniment of this song be omitted until melody and words are thoroughly mastered.

OBEDIENT

Emilie Pousson

Allegro moderato

Eleanor Smith

1. Just see that child run - ning! How swift - ly he goes! How
 2. His moth - er has called him, He runs to o - bey! He

cres.

fast his feet pat - ter! What can be the mat - ter? And what is his hur - ry? What
 could not be spry - er, For flood or for fire. When ev - er she calls him He

do you sup - pose? So swift - ly he goes!
 leaves off his play And runs to o - bey!

USEFUL

Emilie Pousson

Allegretto

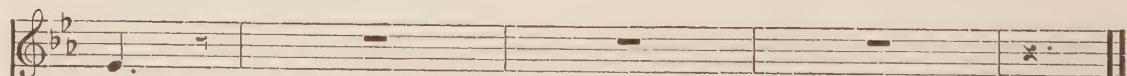
Eleanor Smith



1. He brings his fa - ther's slip - pers, Picks up the ba - by's
 2. On er - rands for his moth - er, He scam - pers up and



toys; He shuts the door for Grand - ma With - out a bit of
 down;— She vows she would not change him For all the boys in



noise.
town !



USEFUL

POLITE

Emilie Poulsson

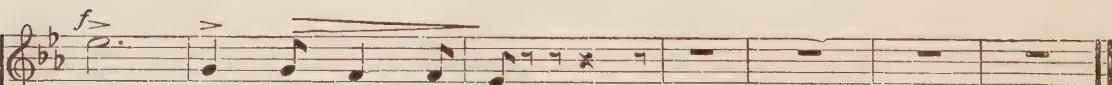
Eleanor Smith

Allegretto

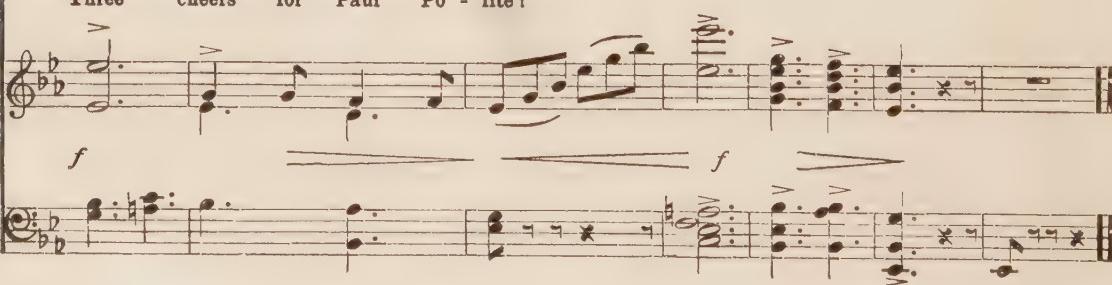
1. Oh who's the friend - ly lit - tle chap That al - ways thinks to lift his cap, And
2. Who jumps so quick - ly to his feet, If a - ny la - dy needs a seat, As

mf

says "Good-morn - ing," says "Good-night?" 'Tis Paul Po - lite! 'Tis Paul Po - lite.
cour - teous as a gal - lant knight? 'Tis Paul Po - lite! 'Tis Paul Po - lite.



Three cheers for Paul Po - lite!

*f**f*

AT HOME



MORNING HYMN

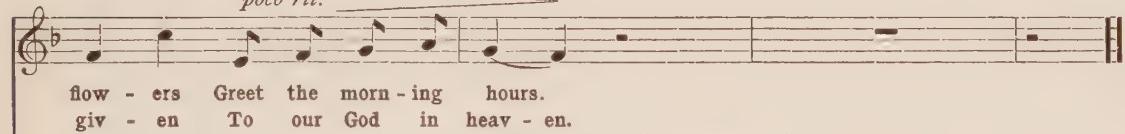
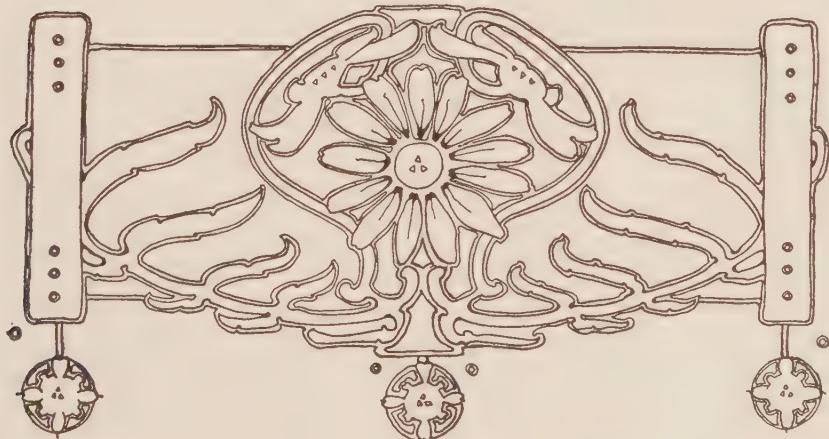
Emilie Pousson

Andantino sostenuto

Eleanor Smith



1. See the sky is glow - ing, Gold - en sun - light show - ing! Wak - ing birds and
2. For this love - ly morn - ing, All the earth a - dorn - ing, Praise and thanks be

*poco rit.**poco rit.**a tempo.*

THANKS FOR FOOD I

Emilie Pousson

Eleanor Smith

Reverently

The hun - gry beasts and birds may eat With -

out a thought of thanks for food, But we who know whence

came the gift Thank God the Giv - er good.



THANKS FOR FOOD

THANKS FOR FOOD II

Emilie Pousson

Moderato

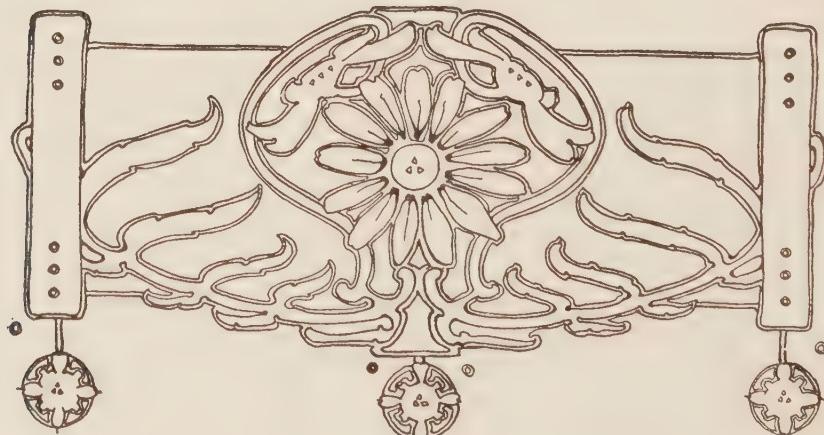
Eleanor Smith



Thanks to Thee, O God, we give For the food by which we live.



May we eat our bread with joy, And our strength for Thee em - ploy.



BED-TIME

Emilie Pousson

Eleanor Smith

*Marcato**mf*

1. Tick - tock! Tick - tock! A - my, Ja - mie, Jo and Jock,
 2. Tick - tock! Tick - tock! Off with jack - et, off with frock!

mf

Off to bed they gai - ly flock, Leav - ing book and doll and block,
 A - my, Ja - mie, Jo and Jock, Not a frown a - mong the flock,

dim.

Ev - 'ry night when bids the clock, Tick-tock! Tick-tock!
 Soon will sleep their eye - lids lock, Tick-tock! Tick-tock!

*p**pp*

EVENING PRAYER

Emilie Pousson

mp Andante con moto

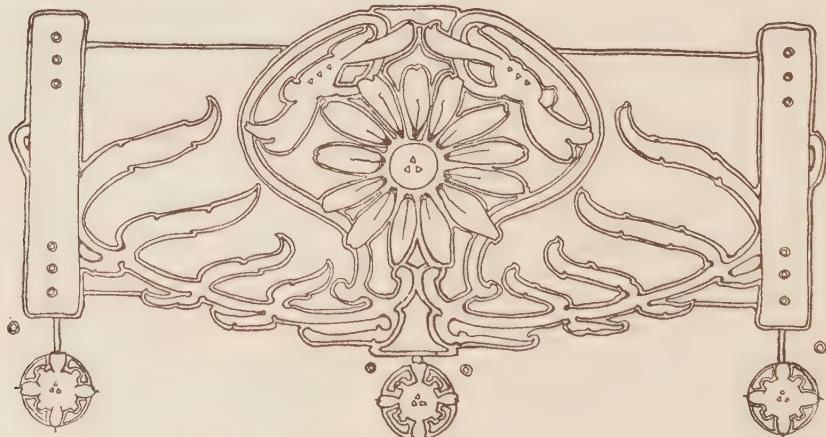
Eleanor Smith

1. The great round sun is gone,
 2. The si - lent lit - tle birds
 3. We lit - tle chil - dren, too,

The night is
 And fold - ed
 May sweet - ly

mp

near; Oh! Heav'n - ly Fa - ther, bless Thy chil - dren here.
 flow'rs Are sweet - ly sleep - ing now, Till morn - ing hours.
 sleep; For God, our Fa - ther, will In safe - ty keep.



FAIR DAYS AND STORMY



SUNSHINE FAR AND NEAR

Emilie Pousson

Andante

Eleanor Smith



1. The big, bright sun shines down on me When out at play I roam, Yet
 2. And while at home 'tis shin - ing bright On Ba -by's cur - ly crown It

all the time 'tis shin - ing too, On Moth - er dear, at home...
 shines on Fa - ther at his work A - far off in the town...

GOOD WEATHER

Emilie Poulsson

Allegretto giocoso

Eleanor Smith

1. When the yel - low sun - beams come, "Ha, ha, ha!" laughs Ba - by;
 2. When the snow - flakes float and fly, "Ha, ha, ha!" laughs Ba - by,

When the nois - y rain - drops drum, "Ha, ha, ha!" laughs Ba - by.
 When the wind goes roar - ing by, "Ha, ha, ha!" laughs Ba - by.

Sun and wind and rain and snow— Joy in all does Ba - by know.

poco rit.



"JOY IN ALL DOES BABY KNOW"

THE RAINBOW

Emilie Pousson

Cheerfully

Eleanor Smith

Music for two voices (Soprano and Alto) and piano. The vocal parts are in 3/8 time, common time, and common time. The piano part is in common time.

Soprano vocal line (3/8 time): Sun shin - ing rain fall - ing, And ev - 'ry - one call - ing "Oh!"

Alto vocal line (common time):

Piano accompaniment (common time):

Music for two voices (Soprano and Alto) and piano. The vocal parts are in common time. The piano part is in common time.

Soprano vocal line: look at the glo - ri - ous sky! . . . For show - er and

Alto vocal line:

Piano accompaniment:

Music for two voices (Soprano and Alto) and piano. The vocal parts are in common time. The piano part is in common time.

Soprano vocal line: shin - ing In beau - ty com - bin - ing, A rain - bow have paint - ed on high..

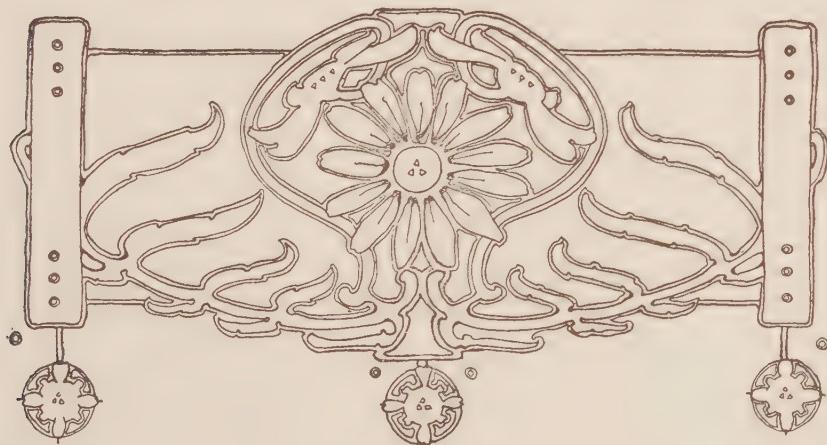
Alto vocal line:

Piano accompaniment:

THE RAINBOW

25

A musical score for two staves. The top staff is in treble clef and has a key signature of one flat. It consists of six measures of rests followed by a measure of eighth-note pairs. The bottom staff is in bass clef and has a key signature of one flat. It features a dynamic marking 'f' at the beginning of the second measure. Measures 2 through 5 show eighth-note pairs, while measure 6 shows sixteenth-note pairs. Measure 7 begins with a dynamic 'p' and ends with a dynamic 'pp'. Measures 8 and 9 consist of sustained notes.



TO THE SKY AND BACK

Emilie Pousson

Allegro moderato

Eleanor Smith

1. The sun - beams on the wa - - ter danced And
 2. Then far and far a - bove the earth In
 3. The won - drous vis - - it at an end, They

coaxed some drops to rise With them up thro' the
 clouds of white and gray, A - cross the sky the
 hur - ried down a - gain; And as they came the

air, to make A vis - - it to the skies.
 wa - ter drops Went wan - d'ring in their play.
 chil - dren all Cried out, "Oh! see the rain!"

RAINING! RAINING!

Emilie Pousson

Lightly.

Eleanor Smith

1. "Rain - ing! rain - ing!" sang the spar - row, "This will fill my bath - ing - pool."
 2. "Rain - ing!" mur - mured trees and grass - es, "Oh, how good for thirst - y roots!"

- "Rain - ing!" whis- pered all the flow - ers, "Now we shall be bright and cool."
 "Rain - ing! rain - ing!" shout - ed John - nie, "I can wear my rub - ber boots!"

THE BOLD SNOW-MAN

Emilie Pousson

Eleanor Smith

Con espressione

1. There he stood, the snow - man. Oh! the stur - dy snow - man.
 2. Melt - ing stood the snow - man. Such a - fee - ble snow - man!



cresc. Grand and white Thro' the night, Fro - zen quite. "I am bold
 Then he shrank Till he sank Limp and lank. "Bold I'm not



in the cold!" Thought the snow - man.
 when 'tis hot!" Wept the snow - man.





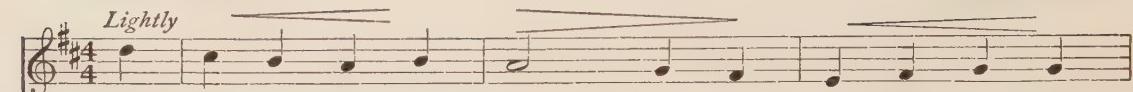
THE BOLD SNOWMAN

TO A SNOWFLAKE

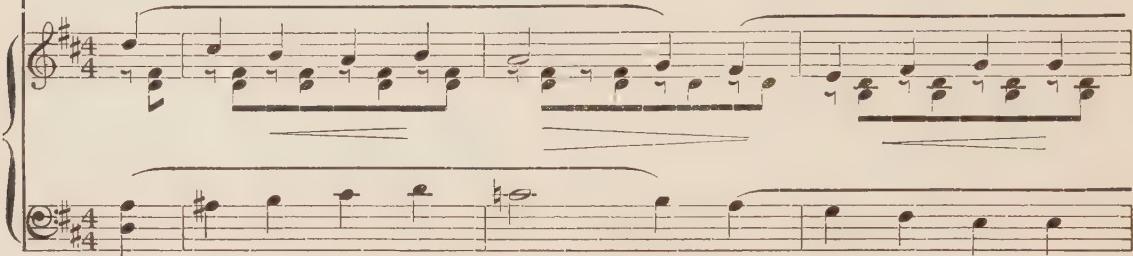
From the German, by
Emilie Poulsson

Eleanor Smith

Lightly

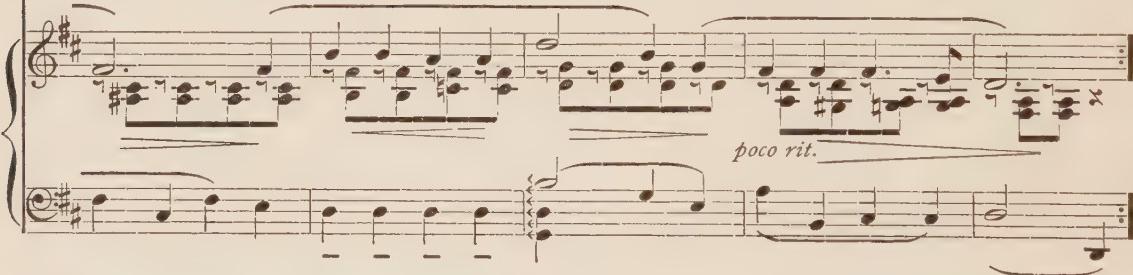


1. O lit - tle frost - y snow - flake, So light - ly float - ing
2. Come, rest up - on our win - dow; How could you float so



by, A long, long way you trav - el In com-ing from the sky.
far? We chil-dren love to see you, You pret-ty film - y star!

poco rit.



poco rit.



WHEN THE WIND BLOWS



SOFTLY, SOFTLY BLOWS THE WIND

Emilie Pousson

Andante cantabile

Eleanor Smith

p

1. Soft - ly, soft - ly blows the wind, And gen - tly rocks the
2. While the wind so soft - tly blows, "O ba - by birds," it

p legato

nest . . . Where the down - y ba - by birds Are
sings: . . . "Now for you the rock - ing nest, But

tak - ing hap - py rest. . .
soon the joy of wings!" . . .

p *pp* *ppp*

THE MERRY WIND

Emilie Pousson

Stormily

Eleanor Smith



1. The wind, one gust - y morn - ing, Went blow - ing thro' the world. The
 2. He rushed to meet the chil - dren And tugged at ev - 'ry hat. He
 3. He turned their pa - per wind - mills, Their kites on high he sent; But



leaves, the dust, the weath - er-vanes Right mer - ri - ly he whirled.
 shook their clothes, he tossed their hair, (He likes such tricks as that!)
 no one saw the mer - ry wind, As thro' the world he went.



THE AUTUMN WIND

Emilie Pousson

Eleanor Smith

1. The Wind and the Leaves
2. The Wind and the Birds
3. The Wind and the Mother

*Energico**mf**cres.*

1. With whis - tle and shout, The wind hur - ried out And
 2. The wind sang a - loud Where birds in a crowd Were
 3. The wind gave a roar, And shook the house door. "I

mf

called to the leaves on the trees: . . . "Come down from the bough, I'll
 ling - ring be - fore their long flight; . . . "A - way, lit - tle friends, Till
 hear you!" the good moth - er said; . . . "Bring cold or bring storm, My

dance with you now, And whirl you as fast as you please!" . . .
 win - ter - time ends; There may be a snow - storm to - night." . . .
 chil - dren are warm, Tucked un - der thick blank - ets in bed!" . . .

THE BUSY WIND

Emilie Pousson

Eleanor Smith

p With spirit *cres.*

1. The wind blew low, the wind blew high, And sang "A work - er
2. "The ships are wait - ing on the sea, They spread their big white
3. "Good Mil - ler, haste to start your mill! No lon - ger need the
4. "Come, chil - dren, bring your kites to fly! We'll have a frol - ic,

cres.

- strong am I! I sway the tree - tops to and fro, I dry the
 sails for me! For I, the wind, make ships to go A - cross the
 wheels stand still. I'll push the wind - mill's sails and so We'll grind the
 you and I. For ev - 'ry kite a - loft shall go, And sail and

- clothes as I blow, blow, blow.
 waves as I blow, blow, blow.
 grain as I blow, blow, blow.
 sail as I blow, blow, blow."



THE BUSY WIND

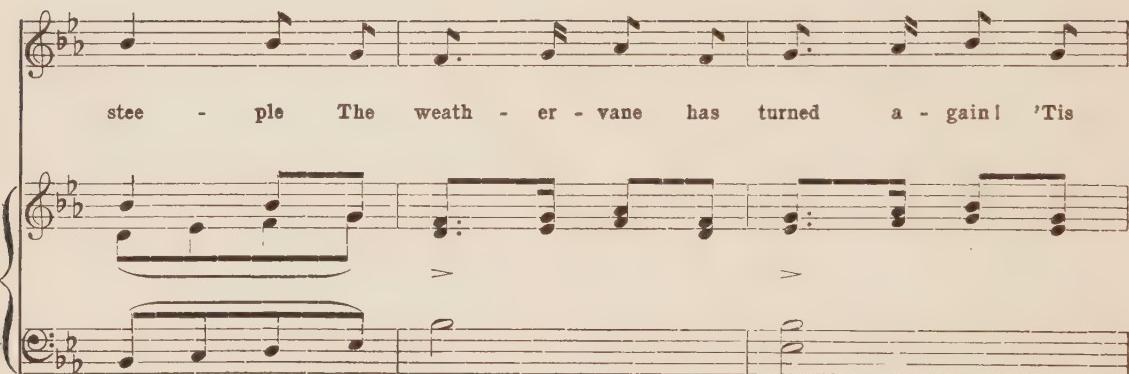
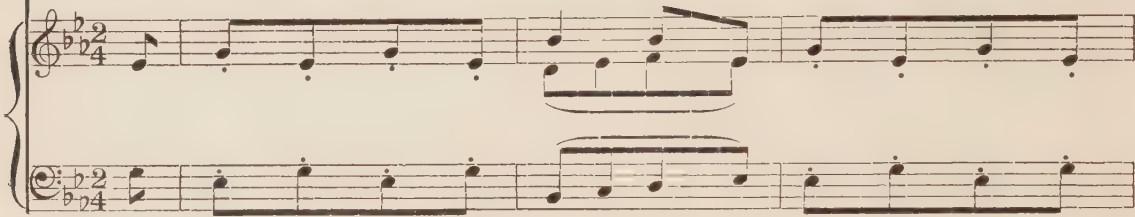
THE WEATHER VANE

Emilie Pousson

Eleanor Smith

Moderato

Look up, look up, good peo - ple! For high up - on the



point - ing { North } and show - ing That { North } Wind now is blow - ing.
 { East } { South } { West }



IN THE GARDEN



THE FIRST BOUQUET

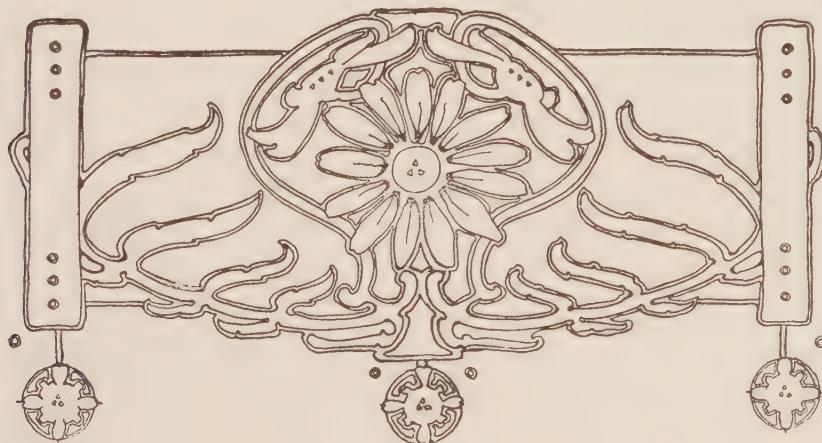
Emilie Pousson
Espressivo

Eleanor Smith

The musical score consists of two staves of music. The top staff is for voice and piano, and the bottom staff is for piano. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The vocal part begins with a melodic line, followed by lyrics. The piano part provides harmonic support with chords and bass notes.

1. He dug his gar - den, He sowed the seeds; He kept it
 2. And when it blos - somed With flow - ers gay, He gave his

wa - tered And pulled the weeds.
 moth - er The first bou - quel.



THE LITTLE GARDENER

Emilie Pousson

Eleanor Smith

Andantino

1. "I wish I had room for my roots!" said the flow'r; "All a -
 2. To work in his gar - den the child quick - ly ran, And he

bout them so man - y weeds crowd!
 pulled ev - 'ry weed from the bed,

I wish, oh! I wish there might
 He sprin - kled the plants from his

be a cool show'r, But the sky has not e - ven a cloud."
 brim - ming - full can;— Lit - tie flow'r, did he know what you said?

poco rit.



THE LITTLE GARDENER

THE SLOW LITTLE SNAIL

Emilie Pousson

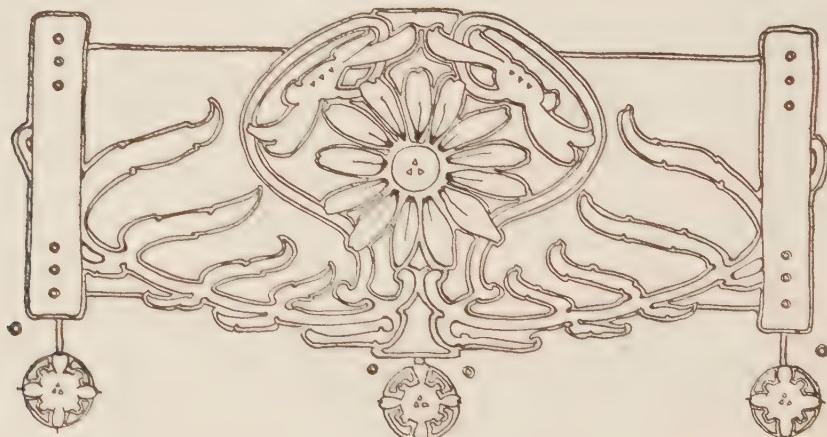
Slowly

Eleanor Smith

1. The snail all co - si - ly may dwell With - in his pret - ty, round - ed shell. But
 2. A house he nev - er means to lack, So takes it with him on his back. If

Heavily

oh ! the slow - poke, snail - y pace At which he crawls from place to place.
 we did that, per - haps we'd be As slow in trav - el - ing as he.



THE CATERPILLAR

Emilie Pousson

Eleanor Smith

p Quietly Second stanza with animation

Ro - ly - po - ly cat - er - pil - lar In - to a cor - ner
Ro - ly - po - ly cat - er - pil - lar, Wa - ken - ing by and

crept. Spun a - round him - self a blan - ket
by, Found him - self with wings of beau - ty,—

Then for a long time slept.
Changed to a but - ter - fly!

CHOOSING A FLOWER

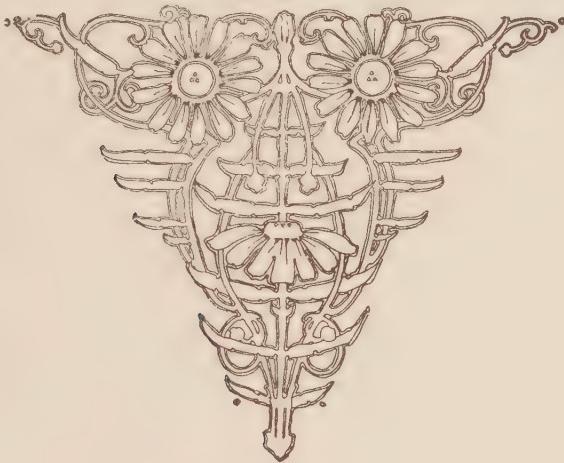
Emilie Pousson

mf Allegretto

Eleanor Smith

If a - mong the gar - den flow'rs A choice I had to
mf
 make, I would look at this, I would
 look at that, But a { pan - li - sy } I would take. . . .

AT THE FARM





AT THE FARM

THE CACKLING HEN

Emilie Pousson

Eleanor Smith

Allegro moderato

1. "Good day, my bid - dy hen, good day! What does your grand air mean? You
2. "Look, look, look, look!" said bid - dy hen; "Look in my nest, I beg. I



step a - bout so proud - ly, You cack - le out so loud - ly; Have
step a - bout so proud - ly, I cack - le out so loud - ly Be -



poco rit. a tempo
you been made a queen? Have you been made a queen?"
cause I've laid an egg! Be-cause I've laid an egg!"



THE LORDLY COCK

Emilie Pousson
f Pomposo

Eleanor Smith

Out in the farm-yard Proud Cock-a-doo-dle Lifts his feet high and

f

struts to and fro. Let the world lis-ten! Proud Cock-a-doo-dle

mf

f

ff

poco rit.

ad libitum

Flaps his big wings and gives a loud crow: "Cock-a-doo-doo-doo!"

ff

poco rit.

a tempo

MINDING THEIR MOTHER

Emilie Poulsson

Eleanor Smith

mf Allegro moderato

1. When Moth - er Pus - sy mewed "Come here!" Her kit - ten quick - ly
 2. "Come here," cluck - clucked the Moth - er Hen; At once her chick - ens

mf

went. How ver - y small that kit - ten was, But
 went. What ti - ny lit - tle things they were! But

how o - be - di - ent!

THE SHEEP

Emilie Pousson

Moderato

Eleanor Smith



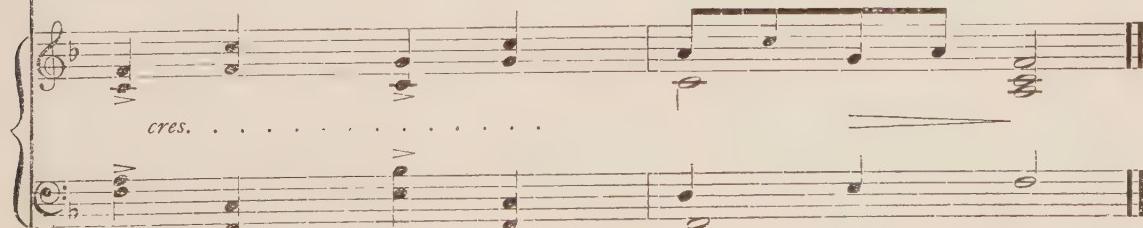
1. "Baa!" said a black sheep, "Baa!" said a white; "Baa!" said the whole flock, And
 2. "Leap!" said a black sheep, "Leap!" said a white; "Leap!" said the whole flock, And
 3. Won - d'ring they stood there. "Baa!" said the sheep; "What did we "baa" for? And



baaed with all their might. One and an - oth - er Joined in the call,
 leaped with all their might. One and an - oth - er Leaped the low wall,
 why did we all leap?" "Baa!" said a white sheep, "Baa!" said a black,



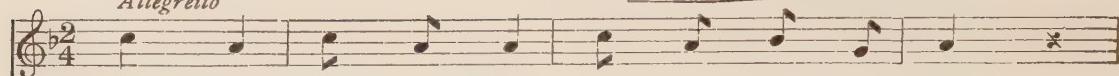
White sheep and black sheep, The lit - tle lambs and all.
 White sheep and black sheep, The lit - tle lambs and all.
 "Baa!" said the whole flock; "We might as well leap back!"



BOSSY COW

Emilie Pousson

Eleanor Smith

Allegretto

1. Ting! ting! tin - kle ting! Tin - kle ting - a - gain.
 2. Good old Bos - sy cow! What does Bos - sy bring?

Musical score continuation in G minor, 2/4 time. The vocal line and piano accompaniment continue with eighth and sixteenth notes. A dynamic marking 'mf' is placed above the piano part.

Musical score continuation in G minor, 2/4 time. The vocal line and piano accompaniment continue with eighth and sixteenth notes.

Here comes Bos - sy Cow Stroll - ing down the lane.
 Fresh milk for us all, Tin - kle, tin - kle, ting!

Musical score continuation in G minor, 2/4 time. The vocal line and piano accompaniment continue with eighth and sixteenth notes.

Musical score continuation in G minor, 2/4 time. The vocal line and piano accompaniment continue with eighth and sixteenth notes.

Musical score continuation in G minor, 2/4 time. The vocal line and piano accompaniment continue with eighth and sixteenth notes. The piano part includes dynamic markings 'f' (forte) and 'ff' (double forte).

MILK FOR SUPPER

Emilie Pousson
Allegretto

Eleanor Smith

1. Where's the milk for Ba - by's sup - per? Here's his lit - tle
2. Oh, the milk will soon be rea - dy, Down the road the

mf.

ta - ble spread; Here's his bowl with pic - tures on it, Here's a loaf of
cow - bells ring. Cows are com - ing from the pas - ture, Milk for Ba - by's

good sweet bread.
bowl they bring.

RIDDLE-CUM-RIDDLE

Emilie Poulsson
mf con moto

Eleanor Smith

Musical score for the first section of "Riddle-cum-Riddle". The score consists of three staves. The top staff uses a treble clef, a key signature of one sharp, and a common time. The middle staff uses a treble clef, a key signature of one sharp, and a common time. The bottom staff uses a bass clef, a key signature of one sharp, and a common time. The vocal line begins with "Rid - dle - cum - rid - dle, and what do you think!". The piano accompaniment consists of eighth-note chords.

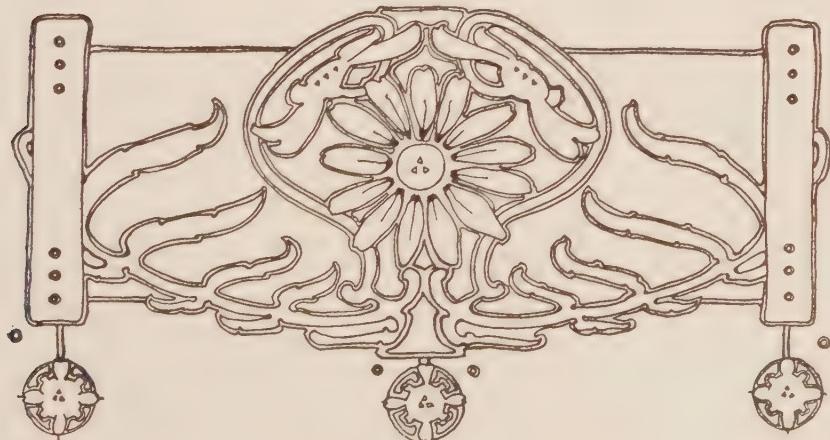
Musical score for the second section of "Riddle-cum-Riddle". The vocal line continues with "Ten quarts of cream and ten more at one drink. Ten quarts or twen - ty, and". The piano accompaniment features eighth-note chords and some sixteenth-note patterns.

Musical score for the third section of "Riddle-cum-Riddle". The vocal line concludes with "when she has plen - ty She danc - es with pleas - ure and". The piano accompaniment includes eighth-note chords and sixteenth-note patterns, with dynamic markings "f" (fortissimo) and "ff" (fortississimo).

f poco rit.

gives in ex-change Some fresh gold-en but - ter,— this dam-sel so strange.

poco rit.



SAYING GOOD-NIGHT

Emilie Poullson

Eleanor Smith

p Andantino sostenuto

1. 'Tis bed - time for the dog - gy now. "Good-night" he says with
2. The down - y chicks must go to sleep. "Good-night" they say with
3. To bed must go the kit - tens, too. "Good-night" they say with
4. "Good-night," "Mew-mew," "Good-night," "Peep-peep," "Bow-wow," "Good-night and



- "Bow - wow-wow!" "Good-night" he says with "Bow - wow-wow!"
 "Peep - peep-peep!" "Good-night" they say with "Peep - peep-peep!"
 "Mew - mew-mew!" "Good-night" they say with "Mew - mew-mew!"
 hap - py sleep! Good-night, good-night and hap - py sleep!"



WITH THE BIRDS



THE CANARY

Emilie Pousson

Eleanor Smith

p Allegretto

Yel - low ca - na - ry is try - ing his wings;

Here he flies, there he flies, then sits and sings:

"Twit-ter, twit-ter, twit-ter, twee - wee - wee! Tir - ra, lir - ra, lir - ra, lee!

Twit-ter, twit-ter, twit-ter, twee - wee - wee, Tir - ra, lir - ra, lir - ra, lee!"

poco rit.

DOVE TALK

Emilie Pousson

Andante espressivo

Eleanor Smith

p

"Coo - oo - roo!" So in love To its mate

*p Dove** *pp MATE*

calls the dove. "Coo - oo - roo." "Coo - oo - roo."

p *pp*

DOVE *MATE* *DOVE*

"You love me?" "I love you." "Coo - oo - ree."

* Mother and child, or two children, sing as dove and mate.

DOVE TALK

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CHIRPINGS

From the French, by
Emilie Poulsson
Moderato

Eleanor Smith



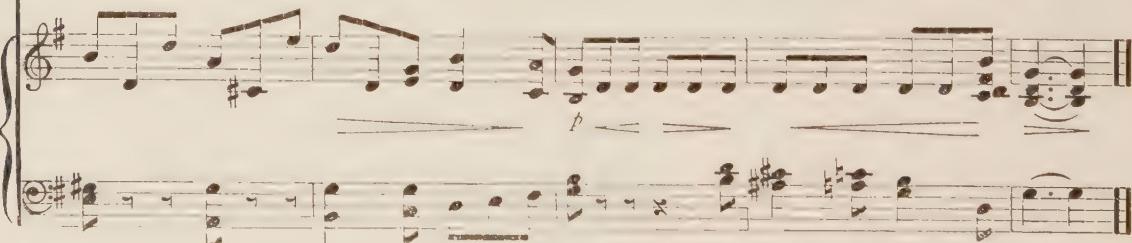
1. The ba - by swal - low chirps "Chee-chee!" And on - ly chirps— no song has he But
2. Like birds that have but lit - tie art, And yet can please the par - ents' heart With



"chip! chip chip! chip chee;" And yet that chirp is sweet and dear To par - ent birds that
"chip! chip chip! chip chee," We chil - dren o'er and o'er re-peat Our sim - ple chirp with



how - er near, "Chip chip! chip chip! chip chee, Chip chip! chip chip! chip chee!"
mean - ing sweet—"We love you, Moth - er dear, We love you, Fa - ther dear."





THE GREEN LEAFY TREE

THE GREEN LEAFY TREE

Emilie Poulsson

*Allegretto grazioso
mf*

Eleanor Smith



We went to the mead - ow and what did we see? A green leaf - y

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment maintains eighth-note chords. The dynamic marking 'mf' appears above the piano part.



tree. We went to the mead - ow and what did we see? A nest in the

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment maintains eighth-note chords. The dynamic marking 'mf' appears above the piano part.



tree, the green leaf - y tree.

We went to the

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment maintains eighth-note chords. The dynamic marking 'p' appears above the piano part.

THE GREEN LEAFY TREE.

67

mead - ow and what did we see? Oh! speck-led blue eggs in the nest in the
 tree, The green leaf-y tree. We went to the mead-ow and

what did we see? Oh, three ba-by birds from the speck-led blue eggs, The
 eggs in the nest and the nest in the tree, The green leaf-y tree.

THE GREEN LEAFY TREE

We went to the mead - ow and what did we see? We

dim.

saw the birds fly - ing, sweet mu - sic we heard, For out came a

dim. dim.

song from each gay lit - tle bird, The birds from the eggs in the

.

nest in the tree, The green leaf - y tree.

The musical score consists of four staves. The top staff is for the voice, starting with a rest. The second staff is for the piano. The third staff is for the voice, starting with a piano part. The fourth staff is for the piano. The lyrics are written below the corresponding staves. The music is in common time, with a key signature of one flat. The vocal part uses eighth and sixteenth notes, while the piano part features chords and eighth-note patterns. The score is marked with dynamics like 'f' (fortissimo) and 'dim.' (diminuendo). A bracket groups the first two staves, and another bracket groups the third and fourth staves. A short line connects the end of the third staff to the beginning of the fourth staff.

BY THE SEA



THE SHELL

Emilie Pousson

Eleanor Smith



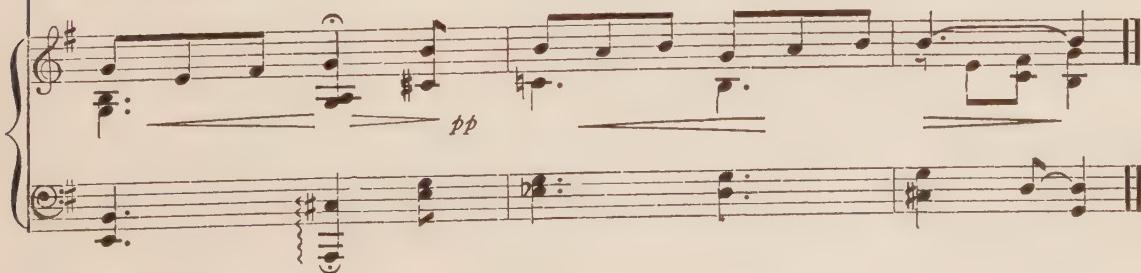
Put the pret - ty pink shell to your pret - ty pink ear, And by



lis - ten - ing well, you its mes-sage will hear; For'twill mur-mur to you, as it



mur - murs to me, "Oh, I want to go back to my sea!" . . .



THE LIGHTHOUSE

Emilie Pousson
Andante con moto

Eleanor Smith

mf

Beam - ing, shin - ing bright and clear, The light - house tells of

mf

dan - ger near. "Sail - or! Sail - or! Rocks are here!"

f

O'er the waves, thro' dark - est night, The sail - or guides his

p sostenuto

boat a - right. "Light - house! Light - house! thanks for light!"

f



BY THE SEA

THE WAVES

Emilie Poullsson

Sostenuto

Eleanor Smith

The waves of the ocean Roll in with a

roar. They rum - - ble and tum - - ble Up -

on the wide shore. But of - - - ten they

THE WAVES

75

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The lyrics are: "come With a slow, gen - tle rush, Their". The middle staff is for the piano, showing a bass clef and a treble clef. The bottom staff is also for the piano, showing a bass clef. The second section begins with a treble clef and a key signature of one sharp. The lyrics are: "roar - - ing for - got As they mur - mur 'Hush! hush!'" The piano part includes dynamic markings like p dim. and pp , and performance instructions like "x". The final section starts with a treble clef and a key signature of one sharp. The lyrics are: "Hush! hush! hush! hush!" The piano part ends with a dynamic of ppp .

TREASURES

Emilie Pousson

Moderato con moto

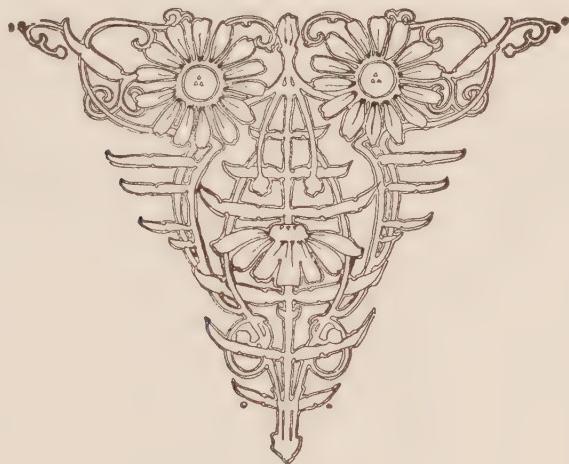
Eleanor Smith

Musical score for the first system of "Treasures". The vocal part starts with a rest followed by a melodic line. The piano accompaniment consists of bass and harmonic notes. The vocal line begins with a melodic phrase ending in a fermata, followed by lyrics: "1. A child who went to / 2. But soon a wave dashed".

Musical score for the second system of "Treasures". The vocal part continues with a melodic line. The piano accompaniment provides harmonic support. The vocal line begins with a melodic phrase ending in a fermata, followed by lyrics: "gath - er Some treas - ures on the beach, Found tow'rd him, And threw up on the sands More".

Musical score for the third system of "Treasures". The vocal part continues with a melodic line. The piano accompaniment provides harmonic support. The vocal line begins with a melodic phrase ending in a fermata, followed by lyrics: "all were cov - er'd by the tide Or float - ing out of reach. pret - ty things than he could hold In both his ea - ger hands.". The score concludes with a final fermata.

PLAYTIME



WHIRLABOUT

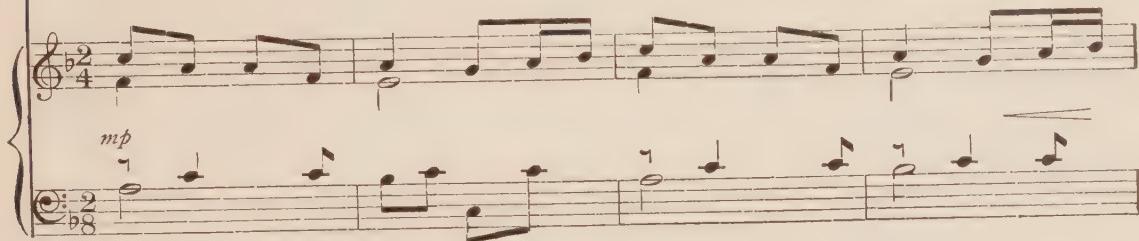
Emilie Pousson

Lightly. mp

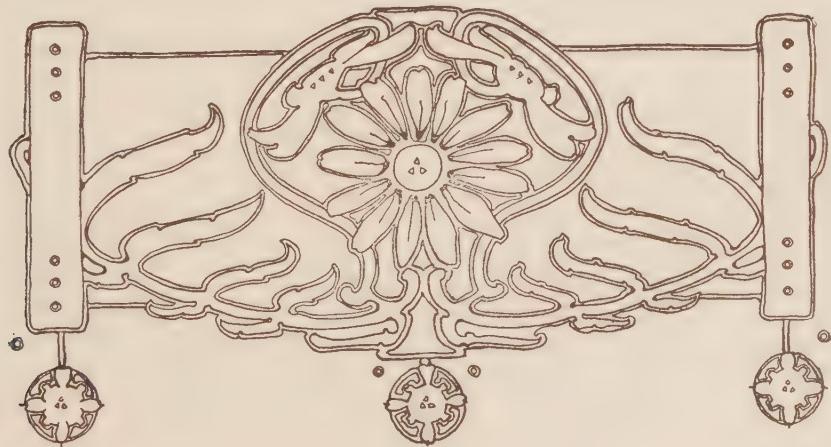
Eleanor Smith



Like a leaf or feath - er In the wind - y, wind - y weath - er, We will



whirl a - bout and twirl a - bout, Then all sink down to - geth - er.



FAIRY DANCE

Emilie Pousson

*Allegretto grazioso**mp*

Eleanor Smith

Gay and spright - ly, Tread - ing light - ly, Fair - y

mp

folk on the flow' - ry heath - er, Dance we mer - ri - ly

*mf**poco rit.*
here to - geth - er.*poco rit.**f**f*



DANCING FAIRIES

PLAY IN ALL SEASONS

Emilie Pouisson

Eleanor Smith

Allegro moderato

1. When the Spring-time comes And the world is gay, Oh! what fun it is With our
 2. When the Sum - mer comes And the world is gay, Oh! what fun it is With our
 3. When the Au - tumn comes And the world is gay, Oh! what fun it is With our



kites } to play! Tra la la, Tra la la, with our kites } to play!
 tops }
 hoops }
 boats } to play! Tra la la, Tra la la, with our boats } to play!
 swings }
 balls } to play! Tra la la, Tra la la, with the swings } to play!
 leaves }
 nuts } to play! Tra la la, Tra la la, with the nuts } to play!



4 When the Winter comes
 And the world is gay,
 Oh! what fun it is
 With our { sleds } to play!
 skates }
 Tra la la, etc.

5 So the whole year round
 Oh! the world is gay,
 For there's always fun
 And there's always play!
 Tra la la,
 Tra la la, tra la la, tra la!

GRAND LADIES

Emilie Pousson
Andantino

Eleanor Smith

p

mf

Slow and state - ly, Quite se - date - ly, Like grand la - dies

p

mf

long a - go, We will greet you As we meet you

f

Mov - ing for - ward in . . . a row.

f

dim.

f

A LITTLE DANCING SONG

Emilie Pousson

Allegro giocoso
mf

Eleanor Smith



Now in the dance we'll float a - round, Fol - low the



mu - sic's mer - ry sound. Point heel and toe,



Bow ve - ry low, Danc - ing and danc - ing a - way we go.

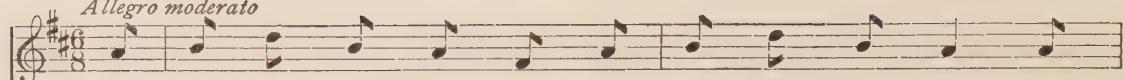


THE TRAIN

Emilie Poulsson

Allegro moderato

Eleanor Smith



1. With "Whoo, whoo, whoo! Whoo, whoo!" and "Ding a ding, dong!" And
2. Then "Choo, choo, choo! Choo, choo!" and "Click - et - y clack!" As
3. Now stead - i - ly, swift - ly, a - round the wheels spin, While
4. Then slow - ly "Choo, choo, choo!" and "Whoo, whoo!" a - gain, For

The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords in the bass line. A dynamic marking "mf" (mezzo-forte) is placed above the piano staff.

"All a - board!" shout-ed, the train starts a - long. Ding! Ding - a - ding dong! .
 fast - er and fast - er, it speeds on the track. Click! Click - et - y clack! .
 on the train rush - es with rat - tie and din. Zum! How the wheels spin! .
 here is the sta - tion and here stops the train. Haste! Haste from the train! .

The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords in the bass line. The vocal line ends with a melodic line consisting of eighth and sixteenth notes.

Ding! Ding - a - ding dong!
 Click! Click - e - ty clack!
 Zum! How the wheels spin!
 Haste! Haste from the train!

The vocal line concludes with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the bass line.



PLAYING "TRAIN" IN THE NURSERY

ECHO PLAY

Emilie Pousson

mf Allegretto

Eleanor Smith

Ech - o, Ech - o, are you near? Near.

Tell us now if you can
hear. Hear. Will you with us chil - dren stay? Stay.
Join with us in mer - ry play! Play.

TIMES AND SEASONS



IN THE BETHLEHEM STABLE

Emilie Pousson

*Non troppo lento**Legato*

Eleanor Smith

1. 'Twas in a low - ly sta - ble Where cat - tle took their
 2. The ox - en, big and friend - ly, Stood gaz - ing by his
 3. The shep - herds from the hill - side To greet the ba - by
 4. Be - cause of that dear ba - by Whose com - ing blessed the

rest, That once a pre - cious babe was born, The
 bed; The good gray don - key wan - dered near, The
 came; The wise men brought him king - ly gifts, The
 earth, Our hearts are full of Christ - mas joy, And

Christ - child, dear and blest.
 doves flew o - ver - head.
 star shone bright as flame.
 Christ - mas love and mirth.

CHRISTMAS TIME IS COMING

Emilie Pousson
Merrily cres.

Eleanor Smith

1. Christ - mas time is com - ing, tra - la! And hap - py we shall be . . .
2. San - ta Claus is com - ing, tra - la! And high his sleigh is piled . . .
3. Ev - 'ry one is hap - py, tra - la! That Christ - mas is so near. . .

When we hang our stock - ings, tra - la! And see the Christ - mas tree.
Full of toys and can - dies, tra - la! To please each lit - tie child.
Christ - mas time is com - ing, tra - la! Tra - la, 'tis al - most here.





CHRISTMAS IS COMING

PLUMS IN WINTER

Emilie Pousson

Eleanor Smith

*Lively**dim.*

Cher - ries in Sum - mer, Nuts in the Fall;

dim.

Win - ter, do you bring No fruit at all? "Plen - ty," says Win - ter;

poco rit.

"When Christ-mas comes, Christ-mas trees will sure - ly Bear su - gar plums!"

poco rit.

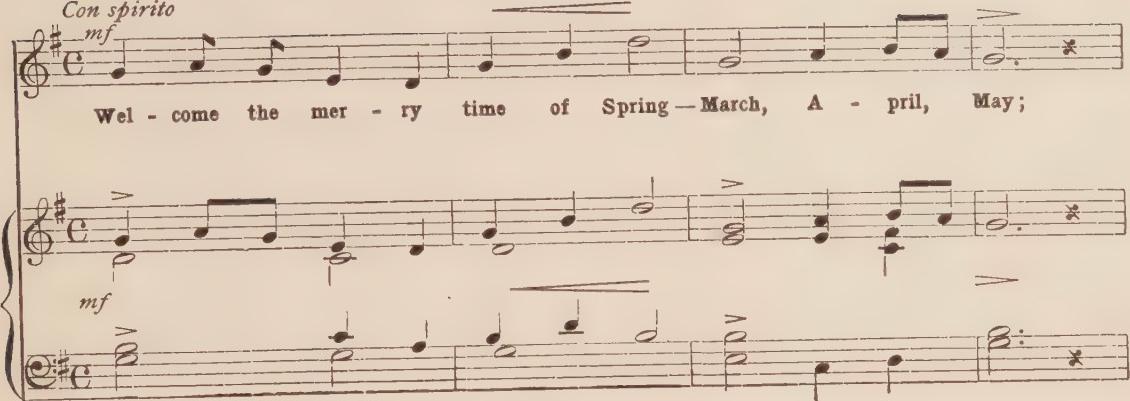
WELCOME TO SPRING

Emilie Pousson

Con spirito

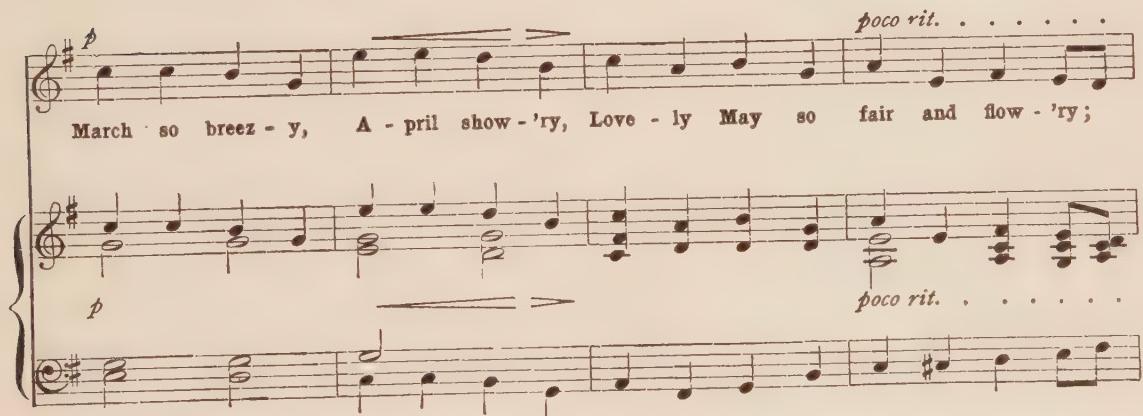
Eleanor Smith

mf



Wel - come the mer - ry time of Spring — March, A - pril, May;

poco rit.

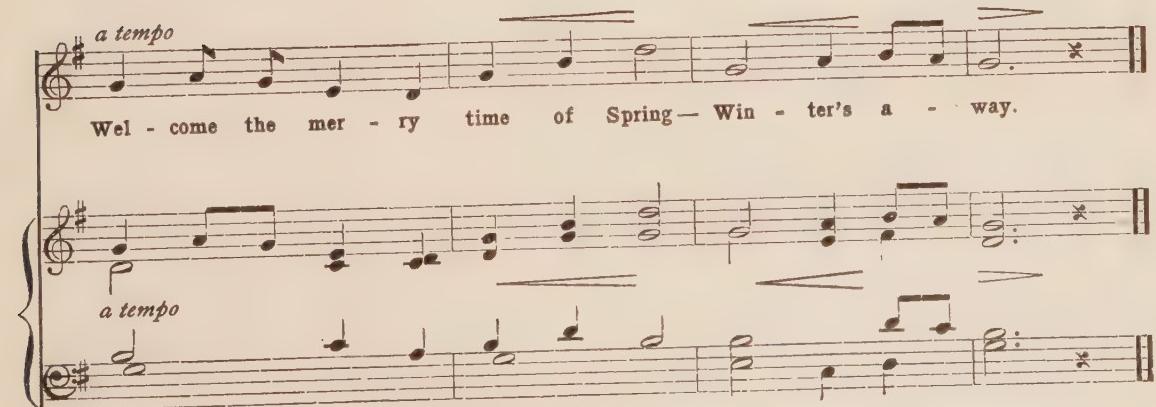


March so breez - y, A - pril show - ry, Love - ly May so fair and flow - ry;

p

poco rit.

a tempo



Wel - come the mer - ry time of Spring — Win - ter's a - way.

a tempo

THE CHIMES

Emilie Pousson

Westminster Chime, adapted

Lento ^ ^ ^ *moderato*

Ding, ding, ding! From the high tow'r Hear the bells chime,

Tell - ing the hour, Fast flies the time. Ding, ding, ding, ding!

One quar - ter sped Half the hour past; Three quar - ters fled;

THE CHIMES

97

Lento

Moderato

Now rings the last. Ding, ding, ding, ding! Hear the bells chime

From the high tow'r! Fast flies the time—

Lento

Hark the new hour! Ding, ding, ding, ding, ding!

THE MAY-BASKET

Emilie Pousson

Eleanor Smith

Gaily

1. A - tis - ket, a - tas - ket, A pret - ty May - bas - ket, All filled with gay
 2. A - tis - ket, a - tas - ket, What's hid in the bas - ket? A let - ter, a
 3. A - tis - ket, a - tas - ket, Who sent the May - bas - ket? Oh! that is a

> >

po - sies and leaves of fresh green. A - tis - ket, a - tas - ket, A
 trin - ket, or big su - gar - plum? A - tis - ket, a - tas - ket, The
 se - cret that no . . . one must tell. A - tis - ket, a - tas - ket, The

pret - ty May - bas - ket, As pret - ty a bas - ket as ev - er was seen.
 pret - ty May - bas - ket, It brings the glad mes - sage that May - day has come.
 pret - ty May - bas - ket Was sent you by some one who loves you right well.



THE MAY BASKET

BABY'S BIRTHDAY

Emilie Pousson

Affetuoso

Eleanor Smith

One can - dle for Ba - by, one pret - ty round cake, One

love - pat-a soft one, one hug and one shake; Then one kiss with love that can

nev - er be told, All these are for Ba - by who's just one year old.

TWO YEARS OLD

Emilie Pousson

*Allegro moderato**mp*

Eleanor Smith

1. One, two can - dles we must take, Put them on a crown up -
 2. One, two kiss - es give her now, Put the crown up -

cen - - do f
 birth - day cake, All for lit - tle *Pol - ly's sake,
 on her brow. Birth - day queen, to you we bow,

Pol - ly, two years old.
 Pol - ly, two years old.

*Substitute name of birthday child.

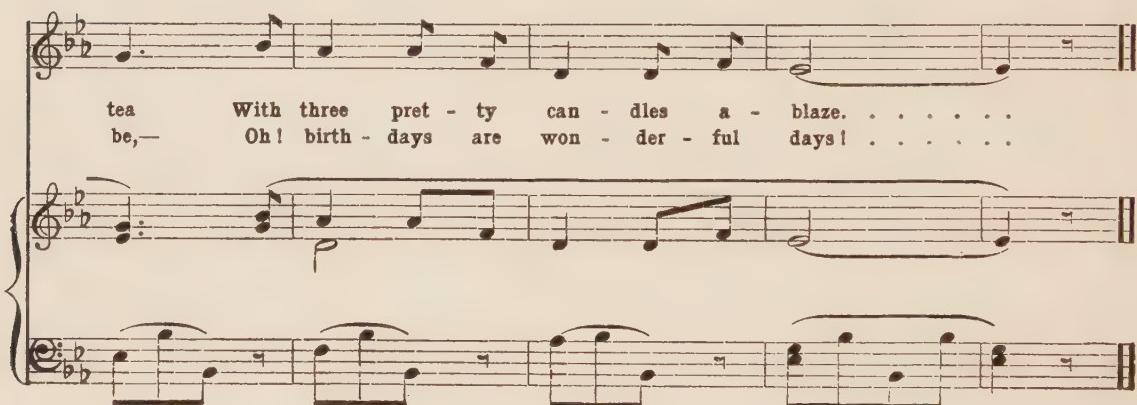
THREE YEARS OLD

Emilie Pousson

*Allegretto
mf*

Eleanor Smith

1. A fine frost - ed cake at the nur - - se - ry
 2. Then three lit - tle friends at my par - - ty to



MOTHER SONGS



IF YOU WERE A FLOWER

Face-Washing Song

Emilie Pousson

Eleanor Smith

Allegretto dolce

1. If you were a flower, And I were a shower or
2. Let's play you're a flower, That I've caught a shower or

cres.

even the dripping wet dew, . . . I'd go to your bower To
gath - ered a bowl - ful of dew, . . . That here in your bower I've

poco rit. *dim.*

seek you, my flower, And there wash your wee face for you. . . .
found you, my flower, And now wash your wee face for you. . . .

poco rit. *dim.*

A FLOWER GARDEN

Face Play

Emilie Poulsson

Con grazia

Eleanor Smith

p

A FLOWER GARDEN

107

A musical score for piano and voice. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "flew, For he knew where the red ber - ries grew." The piano accompaniment is in the bottom staff, with a bass clef and a key signature of one sharp. The music consists of eighth-note chords.

Continuation of the musical score. The piano accompaniment starts with a treble clef and a key signature of one sharp. The dynamic is *a tempo*. The piano part features eighth-note chords. The vocal part begins with a dynamic *mf*. The piano part ends with a dynamic *dim.*

Final continuation of the musical score. The piano accompaniment starts with a treble clef and a key signature of one sharp. The dynamic is *dim.*. The piano part features eighth-note chords. The vocal part ends with a dynamic *v pp*.

THE FRIENDLY DARK

Emilie Pousson

*p Andantino espressivo
Sostenuto*

Eleanor Smith

1. Oh! when do birds with wea - ry wing In qui - et dare to
 2. And when are tim - id fur - ry folk Most safe in wood and

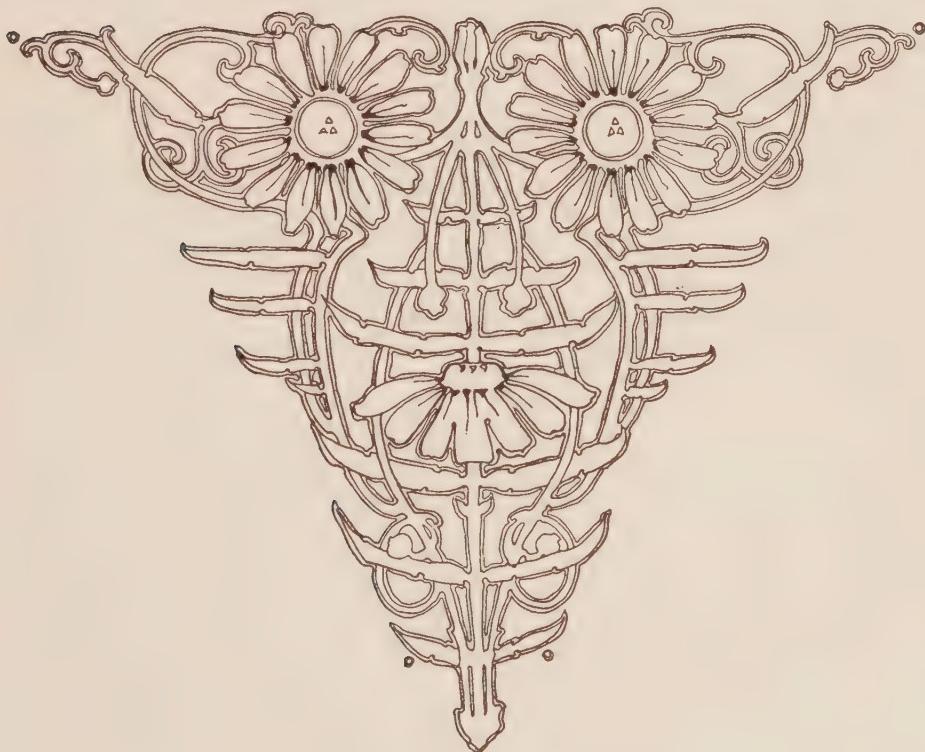
rest? . . . 'Tis when the dark pro - tect - ing - ly En - folds each
 field? . . . When dark - ness hides them from their foes As with a

fra - gile nest. . . . Then glad we'll be when night de-scends, Since
 friend - ly shield . . . Then glad we'll be when night de-scends, Since

THE FRIENDLY DARK

109

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The vocal line consists of two identical phrases: "dark - ness so be - friends. . . ." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking "f" (fortissimo) is placed above the piano staff.



GOING TO SLEEP

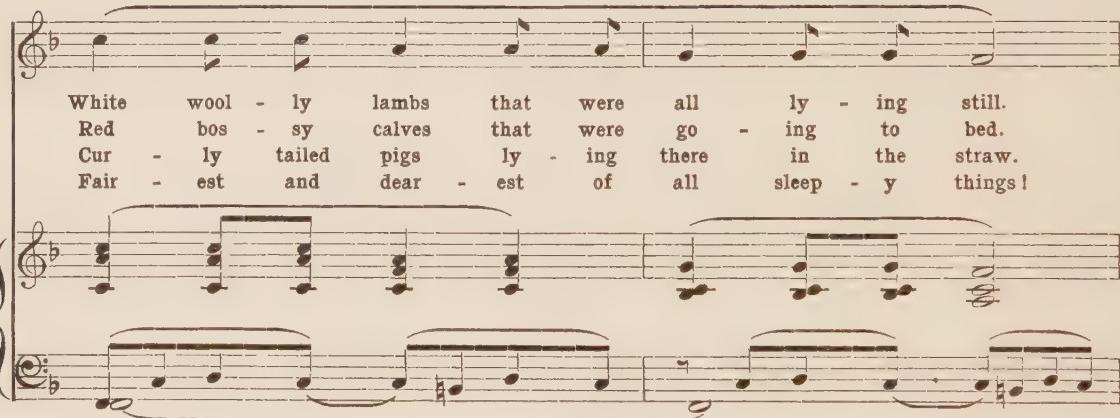
Emilie Pousson

Andantino

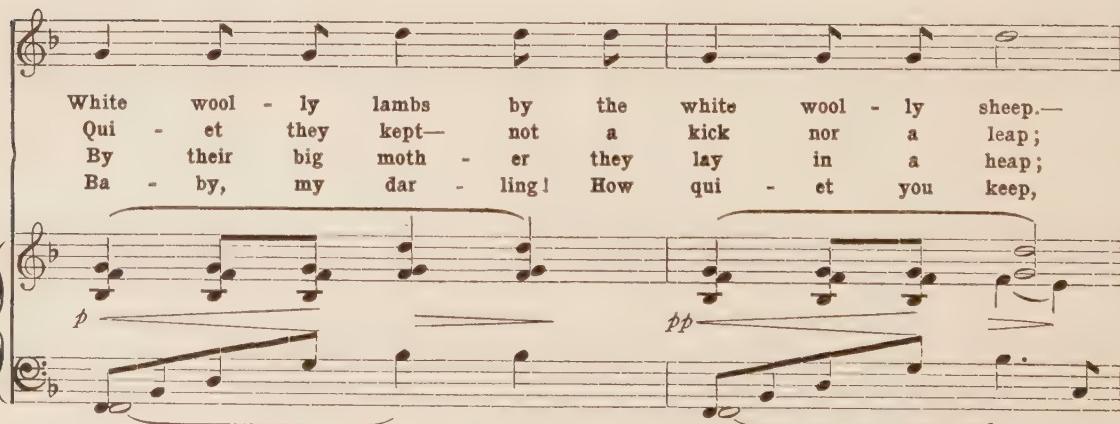
Eleanor Smith



1. What do you think Moth - er saw on the hill ?
 2. What do you think Moth - er saw in the shed ?
 3. Un - der the barn can you guess what she saw ?
 4. What do you think Moth - er sees while she sings ?



White wool - ly lambs that were all ly - ing still.
 Red bos - sy calves that were go - ing to bed.
 Cur - ly tailed pigs ly - ing there in the straw.
 Fair - est and dear - est of all sleep - y things !



White wool - ly lambs by the white wool - ly sheep.—
 Qui - et they kept - not a kick nor a leap ;
 By their big moth - er they lay in a heap ;
 Ba - by, my dar - ling ! How qui - et you keep,

GOING TO SLEEP

III

*dim.**rit.*

All had stopped play and were go - ing to sleep.
 Frisk - ing no more, they were go - ing to sleep.
 Squeal - ing no more, they were go - ing to sleep.
 Hear - ing of an - i - mals go - ing to sleep.

*dim.**rit.*

The piano accompaniment consists of two staves. The top staff shows a treble clef, a key signature of one flat, and four measures of rest. The bottom staff shows a bass clef, a key signature of one flat, and a continuous eighth-note pattern. Dynamics include *p* (piano) and *pp* (pianissimo). Measure numbers 5 and 6 are indicated above the staff.

5 Still as the curly-tailed pigs in a heap,
 Still as the calves, not a kick nor a leap,
 Still as the lambs, my own baby, you keep,
 While Mother sings about going to sleep !

IF ROSY SUNSETS NEVER PALED

Emilie Pousson

Eleanor Smith

Andante

Musical score for the first system of "If Rosy Sunsets Never Paled". The music is in common time, key signature is B-flat major (two flats). The vocal line starts with "If ro - ry sun - sets nev - er paled, If nev - er came the". The piano accompaniment provides harmonic support with sustained notes and chords.

cres.

Musical score for the second system of "If Rosy Sunsets Never Paled". The vocal line continues with "dark, We scarce could see the bright - 'ning moon Or". The piano accompaniment includes dynamic markings like *cres.* and *p*.

Musical score for the third system of "If Rosy Sunsets Never Paled". The vocal line continues with "find one star - ry spark. No twink - ling star, no". The piano accompaniment features a bass line with sustained notes and chords.

Musical score for the fourth system of "If Rosy Sunsets Never Paled". The vocal line concludes with "soft - ly shin - ing moon, If nev - er came the dark.". The piano accompaniment ends with a final chord.

SUGGESTIONS CONCERNING THE GAMES

IN the games of Whirlabout, Fairy Dance, and Butterfly Dance, the children are to sing the stanza first so that they may, by thinking of floating leaves, fairies or butterflies, get the idea of lightness of step and motion before engaging in the dance. The preliminary lines of Grand Ladies are similarly meant to induce the slow and formal movements which children also need, since these cultivate control.

WHIRLABOUT. 1. The song is to be sung through without motions, or with illustrative hand motions as preferred.

2. Children stand in a circle and trip lightly, in time to the music. At "whirl about and twirlabout," each child whirls in his place, either just once or first one way and then the other; then all the children sink to a sitting posture on the floor. The music is repeated ad libitum for the game, but the singing is omitted.

FAIRY DANCE. Children form in a "fairy ring," and after singing the song the whole circle dances around, first to the left, then to the right, while the music is repeated. The singing and dancing may be alternated and the children may part of the time dance as single fairies, keeping their steps as noiseless and fairylike as possible.

PLAY IN ALL SEASONS. Children stand in a circle and tell what they like to play in any specified season. After choosing some one thing from the toys, etc., mentioned, they all sing the stanza, inserting the appropriate word (kites, snow, etc.,) as indicated; then while some sing the chorus, others pretend to play with whatever has been chosen. The play can be varied by sometimes keeping to the plays of one season and sometimes choosing one play for each of the four seasons. The last stanza may be accompanied by clapping.

THE BUTTERFLY DANCE. The first stanza is to be sung by all the children standing in a circle. Then the circle divides and the children stand in two rows, facing each other. One row sings the second stanza, and the other row replies with the third; then all join in singing the fourth, after which the children dance in couples while the whole song is played again but not sung.

GRAND LADIES. Children stand in two rows at opposite ends of the room, facing each other, and sing the first half of the stanza. At "We will

SUGGESTIONS CONCERNING THE GAMES

greet you," etc., one row of children moves forward with very slow and stately steps. As the song ends, they make low bows or curtseys to the other row of children and then walk backward to their places with the same slow step while the rest of the music is played. The song is repeated, and the other row of children takes its turn,— moving forward, bowing, and retiring as the first row did.

If the room is large enough, both rows play at the same time, but instead of walking backward to their places, opposites may become partners when the rows meet, all dancing slowly until the music ends.

A LITTLE DANCING SONG. Children choose partners and stand near them, all forming a large circle; or, children stand in two lines facing each other, opposites becoming partners. While singing the first two lines, all dance singly, or rather, simply keep step to the music, and "point heel and toe" when the song so directs. Then partners "bow very low" to each other and dance away together, continuing the dance, without singing, while the music is repeated.

THE TRAIN. Since children are so accustomed to playing "train," and the words of the song indicate so clearly what is to be done, suggestions for this play seem unnecessary. The children forming the train do not sing except as they join in the "whoo, whoo!" and other sounds representing the noise the train makes.

ECHO PLAY. 1. This may be used simply as a singing play for a child just learning to sing. After the song has been sung (the child singing Echo's part) different notes may be struck on the piano or sung by the mother or kindergartner, and the child in trying to echo them will get practice in distinguishing and reproducing tones.

2. When played in kindergarten or with several children, the child who is to be Echo goes behind a door or elsewhere, out of sight but within easy hearing, and sings Echo's answers to the children's queries. After this introduction the play is continued by giving Echo a variety of sounds to repeat, — bird-calls (phoebe, cuckoo, etc.), high and low tones from voice or piano, rhythmic claps, short phrases, etc. The children take turns in being Echo.

Besides the games included under the heading Playtime, there are songs elsewhere in the book which offer play material for little children.

THE CANARY. This may be played by one child alone, or by several children at once, flying about and then sitting still and singing the twittering chorus. When several children play, they may sing the chorus in turn or all together; or responsively, some singing the first and third lines, the others the second and fourth.

CHOOSING A FLOWER. This might be used as a memory play in kindergarten, several children naming themselves after different flowers and one child being allowed to take as many children out of the circle ("flowers for a bouquet") as he can designate by their chosen flower names. When he makes a mistake, the child whom he misnamed becomes the chooser and he joins the flowers.

Kindergartners will see that this song could also serve for various color games. For instance: singing the stanza with a slight change in the last line,

(“I would look at this,
I would look at that,
But a *red flow'r* I would take.”)

the chooser might select a child whose clothing showed something red, or select the red ball from among the colored balls,— and so on with the other colors using the corresponding word in the song.

In all "singing games," this one sound rule should be followed: *Unless the activity is gentle and allows good position for singing, the children who are playing should not sing.*

EMILIE POULSSON

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